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CELEBRITY NEWS

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BYRON JANIS

Biography

producing prodigious and exciting musical artists these days, there is a wide and interesting variety of talent from which the public is privileged to pick its particular favorites. It is seldom, however, that there comes along a pianist who plays "in the great tradition of Hofmann, Horowitz and Rachmaninoff himself." (New York World-Telegram and Sun — February 1954). That is Byron Janis who is making his second tour of western Canada.

Early Beginning in Music

Born in Pittsburgh, Byron gave the first hint of his great gift while he was still in kindergarten. The five-year-old took a new toy - a shiny xylophone - to school one day. When the teacher sat down at the piano to play for the class singing hour, Byron brought forth his toy and played an impromptu duet with her. The teacher discovered that he had perfect pitch. Convinced that she had made a major musical discovery, she sent word home to his parents. In almost no time at all, Byron was studying and practicing the piano. He gave his recital in Pittsburgh's Carnegie Hall when he was nine. Joseph Lhevinne was so impressed that he recommended that Byron study with Adele Marcus at the Chatham Sauare Music School in New York, where he soon became

(CONTINUED ON PAGE 18)



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DAY OF THE PARLOR ORGAN

From the Boston Herald

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The Imperial Grand was a magnificent affair, and the description in the mail order catalogue was uninhibited:

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Many older persons can remember the names of the organ stops: Vox humana, diapason, melodia, celeste, dulciana, cremona, treble coupler, bass coupler, principal forte and diapason forte. And there are those who can remember the Fall and the Winter evenings when mother played the organ and family and friends gathered to sing the old, familiar songs. Voices were not trained, but they were true and rich; there were clear sopranos, rich altos, good tenors and deep basses. As the harmony filled the lamp-lighted farm living room, the glow in human hearts was symbolized by the glow of leaping flames behind the isinglass door of the base burner. Humble and unpretentious recreation, but in the music of the parlor organ, many have harvested something for heart and soul that has been cherished over the years.



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TUESDAY, MAY 8th

ROBERT McFERRIN, whom Eugene Ormandy has called "one of our greatest baritones" will appear on the Celebrity Series in Winnipeg for the first time, on Tuesday, May 8th. However, this will not be his introduction to Canadian audiences, as Mr. McFerrin had a most successful tour in 1954 of western Canadian cities where Celebrity Concerts are presented. The Edmonton Journal stated: "Robeson, Warfield, and now McFerrin — perhaps the greatest of them all . . . his name is one that is bound to rank with the great baritones of all time."

Please note change of date of Mr. McFerrin's concert from January 30 to TUESDAY, MAY 8th. Please use tickets dated Jan. 30 on May 8th.

AN INSTRUMENT FOR WAR AND PEACE

AN ESSAY OF MUSICK (1702)

By Jeremy Collier (1650-1726)

Indeed Musick, then rightly ordered, cannot be prefer'd too much. For it re-creates and exalts the Mind at the same time. It composes the Passions, affords a strong Pleasure, and excites a Nobleness of Thought. But the manner of the Conveyance of Sounds, which is as it were the Basis of Musick, is unintelligible. For what can be more strange, than that the rubbing of a little Hair and Cat-gut together, shou'd make such a mighty alteration in a Man that sits at a distance?

(CONTINUED ON PAGE 6)





But this wonder of Perception is not peculiar to the Ear: For the Operations of all the Senses are in some respect incomprehensible. The sense of Hearing, as well as that of Sight, seems to be of a superior order to the rest. It commands a satisfaction at a greater distance, strikes a finer stroak and makes a single Object divide itself without Lessening. For instance: A Man may see the light of a Candle, and hear a Voice or Instrument, as well if there be ten in the Room as if he was there alone. The stream of Sounds, though cut into several Rivulets, comes as full to the Ear as if had but one Channel to feed. The Tast and Touch are, if one may say so, more narrow spirited.

The Force of Musick is more wonderful than the Conveyance. How strangely does it awaken the Mind! It infuses an unexpected vigour, makes the impression agreeable and sprightly, and seems to furnish a new Capacity as well as a new opportunity of Satisfaction. Have you not observed a

(CONTINUED ON PAGE 16)





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CELEBRITIES IN THE NEWS . . .

Number, Please

During their stay in New York, Emil Gilels and his wife telephoned Moscow every day to speak to their seven-year-old daughter, and one of the calls served a probably unique expediency. It seems that the Steinway piano in the Gilels Moscow home needed new actions and hammers obtainable only through Steinway and Sons in New York. When the Russian pianist presented his problem to Steinway he was advised, upon returning to Moscow, to note the number of his piano, write a letter back to the factory and the parts would be shipped to him promptly.

But Mr. Gilels insisted upon taking the parts with him. So, when making the usual evening phone call, he instructed his daughter to go to the piano and find the number. This she did, relaying the number carefully to her father via trans-Atlantic telephone. Thus Mr. Gilels became perhaps the first Russian visitor to go home with parts of a Steinway piano in his luggage as souvenirs of America.

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You will hear ensemble playing such as you have never before heard when the Virtuosi di Roma, Italy's most fascinating ensemble of Instrumentalists, play at the Auditorium on Thurs., March 1. During the evening, you will realize an astonishing fact about this extraordinary group in addition to its almost uncanny team work. Every member is a soloist in his own right! As one or another steps forward out of the anonymity of the ensemble to perform a work by Vivaldi, or Bach, or Cimarosa, or some fabulous composer too long neglected, audiences will realize this fact. The Virtuosi di Roma are virtuosi indeed!

Their leader, Renato Fasano, who searched his country over for many years to find the perfect players for his Collegium Musicum, is himself a composer-conductor-pianist. He was born in Naples, and is the youngest conservatory director in Italy — at the Conservatory Pierluigi da Palestrina. Devoted to early Italian music, he restored much of it to the light of day through performances by the Virtuosi, and by his editing and writing about it.

In addition to Signor Fasano, the group contains a pianist, a flutist, and eleven string players. Any one of these hand-picked virtuosi may come forward to play a solo part in the programs of concerti, and then step back modestly into the unique ensemble which one New York critic says is such a thing "as dreams are made of; such phenomenon that happens seldom in the musical world."

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PROGRAMME Byron Janis

Pianist

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I

SONATA IN G MAJOR, K.283

Mozart

Allegro Andante Presto

Mozart, one of the supreme geniuses of music, proved himself in his short life not only an amazing creator of melody, but a most impressive master of form. The piano, as we know it today, did not exist in Mozart's time and his keyboard music was written for the harpsichord. The ornamentation, so characteristic of Mozart's music, is largely due to the limitations of that instrument which was incapable of sustained tone, but the grace and brilliance which it imparts to his music is fully realized on the modern piano. To play Mozart well is perhaps the greatest test of a pianist for his music mercilessly exposes any slipshod methods and genially refuses to succumb to the mannerisms of mere "personality".

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TWO SONGS WITHOUT WORDS Mendelssohn

B Minor

G Major

Mendelssohn said of his "Songs without Words: "If you ask me what were my thoughts, I answer, simply the song as it is; and had I had, in the case of this or that song, a definite word or definite words, I might not speak them to any one, because the same word means to one what it does not to another, but the song says the same, awakens the same feeling in the one as well as in the other, a feeling which cannot be expressed, however, by the same word."

SCHERZO IN E MINOR

Mendelssohn

In 1829 Mendelssohn took a trip to England and Scotland which resulted in the composition of "The Hebrides" (Fingal's Cave) Overture. In the summer of that year he enjoyed a delightful visit in Wales at the country home of his friends, the Taylors. The three pieces which form Opus 16 were dedicated to the three charming daughters of his host. This captivating little Scherzo was described by Mendelssohn in a letter to his family at that time as "the best piano composition I have yet written."



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MME CONTINUED)

II

PICTURES AT AN EXHIBITION Moussorgsky

An exhibition of drawings by the architect, Victor Hartman, an intimate friend of Moussorgsky, inspired the compostions "Pictures at an Exhibition." By the various Promenades the composer depicts himself entering and strolling about the Art Gallery. The first one gives the theme which is used between the pictures and the mood of each succeeding "Promenade" seems to be influenced by the drawing to follow.

- 1. **Promenade:** Entering the Exhibition. Each time it recurs it suggests the visitor walking through the gallery.
- 2. The Gnome: A bandy legged gnome, walking with clumsy steps.
- 3. **Promenade:** The visitor becomes engrossed, his steps lag and he stops to see —
- 4. The Old Castle: The picture of a minstrel, or troubadour, singing a mournful serenade in front of an old castle.
- 5. Promenade: A spurt of energy suddenly arrested by —

(CONTINUED ON PAGE 12)



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(PROGRAMME CONTINUED)

- 6. Tuileries Children Quarreling at Play: A group of chattering children and their nurses arguing in the Tuileries Garden in Paris.
- 7. **Bydlo The Polish Ox-cart:** The lumbering, large wheeled ox-cart approaches, passes and disappears.
- 8. **Promenade:** Becomes more meditative but is interrupted by the chirp of —
- 9. Ballet of Chicks in Their Shells: Shrill, high pitched chirping of hatching chicks.
- 10. Rich and Poor Samuel Goldenburg and Schmuyle: Two Polish Jews, one of whom, pompous and dignified, lords it over his nervous, supplicating companion and finally dismisses him.
- 11. **Limoges The Market Place:** Women haggling in the market place at Limoges.

(CONTINUED ON PAGE 13)

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(PROGRAMME CONTINUED)

- 12. Catacombs: Shows the artist Hartman himself visiting the interior of the Paris catacombs by the light of a lantern.
- The Hut on Fowls' Legs The Witches' Revelry: This drawing represents the dwelling of Baba Yaga, the fantastic old witch, of Russian fairy lore, who lived in a clock which stood on chicken's feet.
- 14. The Great Gate of Kiev: A tone picture of Hartman's design for the entrance gate for the town of Kiev in the massive style of ancient Russia.

INTERMISSION

III

SONATINE

Modere

Menuet

In five years (1905-1910) Ravel enriched the literature of the piano with several of his finest masterpieces. First of these, in point of time, is the Sonatine, a work in which the exquisite and profound sensitivity of the musician is wonderfully reflected. "It is stamped," says Roland-Manuel, "with the double seal of youth and mastery."

(CONTINUED ON PAGE 14)

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(PROGRAMME CONTINUED)

Ravel once again has imposed on himself the classic form. The first movement, of a passionate melancholy, is in orthodox sonata form. The second part is a delightful minuet in which sings a luminous tenderness. The final movement, written in the style of a toccata, recalls the initial idea of the first movement, this time in 5/4 time.

NOCTURNE IN D FLAT MAJOR, Opus 27, No. 2 Chopin

The Nocturne in D flat major was written in May, 1836. Karasowski, the Russian biographer of Chopin, writes of it: "It is the song of the sweet summer of two souls, for there is obvious meaning in the duality of voices. It is a lovely, imploring melody and harmonically most interesting." The lady for whom the composer yearned at the time was Marie Wodzinska, whose father cruelly refused him her hand in marriage.

THREE MAZURKAS Chopin

A minor, Opus 67, No. 4 C major, Opus 33, No. 3 C sharp minor, Opus 41, No. 1

(CONTINUED ON PAGE 15)

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With Carlton Cooley, Viola

In stiller Nacht from Deutshe Volkslieder (In Dead of Night); Sandmanchen from Volkskinderlieder, No. 4 (The Little Sandman)

FOUR SERIOUS SONGS (Vier ernste Gesange)

Denn es gehet dem Menschen (For that which befalleth the sons of man); Ich wendte mich (So I returned); O Tod, wie bitter (Oh Death, How Bitter); Wenn ich mit Menschen und mit Engeizugen redete (Though I speak with the tongues of men and of angels)

(PROGRAMME CONTINUED)

In point of numbers, the mazurka seems to have been Chopin's favorite form, as he wrote over fifty of them. The mazurka, or mazurek, is a popular Polish dance, which Chopin must have seen often in the country. It was in three-four time, and was often accented by a little kick on the second beat of the measure. Chopin brought to the form an infinite variety of expression. So full of nuance and suggestiveness were his mazurkas that he himself, it is said, never played them twice alike.

THREE ETUDES

Chopin

C minor, (Revolutionary), Opus 10, No. 12

F major, Opus 25, No. 3 F major, Opus 10, No. 12

The Etudes of Chopin, studies though they are, comprise some of his most imaginative and enchanting creations. The Etude in C minor, Opus 10, No. 12, popularly known as the "Revolutionary" was written in September, 1831, under the stress of grief caused by news that Warsaw had fallen to the Russians. The Etude in F major, Opus 25, No. 3, is bright and capricious and the one in the same key, Opus 10, No. 8, full of high

(CONTINUED ON PAGE 16)

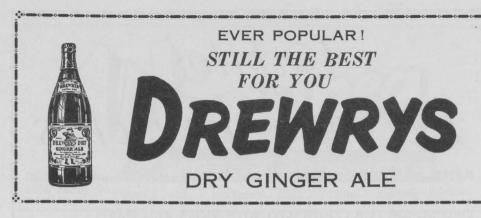


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(PROGRAMME CONTINUED)

spirits and good humor, "elbows the treble to its last euphonious point, glitters and crests itself, only to fall away as if the sea were melodic and could shatter and tumble into tuneful foam!"

TOCCATA Prokofieff

This is a youthful work of Prokofieff, written in 1912, when the composer was in the front ranks of the modernists of Russian music, yet displayed a paradoxical leaning toward the forms of the classic past. His treatment of the old toccata form has a swift machine-like rhythm, patterns of mechanical motion, a deliberate revival of the old through the medium of the new.

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AN ESSAY OF MUSICK (1702) (Continued)

Captain at the Head of a Company, how much he is altered at the Beat of a Drum? What a vigorous Motion, what an erected Posture, what an enterprising Visage, all of a suddain? His blood charges in his veins, his Spirits jump like Gunpowder, and seem impatient to attack the Enemy.

And here it may not be improper to consider, whether there may not be some counter-sounds; which may give the Mind as high a disgust, as the other can a pleasure. For the Purpose: I believe 'tis possible to invent an Instrument that shall have a quite contrary effect to those Martial ones now in use. An Instrument that shall sink the Spirits and shake the nerves, and curdle the blood, and inspire Despair, and Cowardice and Consternation, at a surprising Rate. 'Tis probable the roaring of Lions, the warbling of Cats and Scritch-Owls, together with a mixture of the howling of Dogs, judiciously imitated and compounded, might go a great way in this Invention. Whether such Anti-Musick as this might not be of Service in a Camp, I shall leave to the Military Men to consider.



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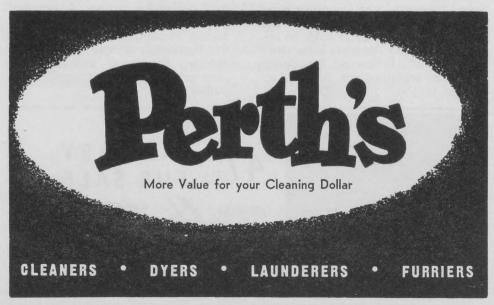
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BYRON JANIS BIOGRAPHY (Continued)

embarked on his musical career in earnest. Samuel Chotzinoff, director of the Chatham Sauare Music School, was also managina director of the National Broadcasting Company's music division. After a performance at the age of fifteen with the NBC Symphony Orchestra under the baton of Dr. Frank Black, Byron was invited to give a series of solo recitals on the nationwide network. Moving to Dallas, Texas, when Miss Marcus joined the faculty of the Hockaday Music School there, Byron Janis performed with a string orchestra under the direction of Frederick Kitzinger, and then in 1943 made his second guest appearance with the NBC Symphony Orchestra, performing Rachmaninoff's Second Concerto.

Tours South America and Europe

In the summer of 1948, Byron Janis made his first tour of South America. He literally took this continent by storm, with fan clubs soon springing up in various countries. Again in the summer of 1954, he returned to South America for a two-month tour. Following his South American engagements, he went to Europe in the Fall of 1954 for the

third time to fill recital appearances and re-engagements with orchestras in Belgium, Holland, and England. During his second European tour, one critic hailed him as having "the technique of a Liszt and the delicate touch of Chopin."

Mr. Janis has also appeared as guest soloist with the orchestras of New York, Boston, Philadelphia (5 dates during the 1953-54 season with the Philadelphia Orchestra), San Francisco, Los Angeles, Toronto, Cleveland, Minneapolis, Washington, Regina, Saskatoon, Calgary, Edmonton, and many others.

Mr. Janis is married to the former June Dickson Wright of London, England, daughter of the senior surgeon of St. Mary's Hospital, London. They were married in November 1953 following his London debut at the Royal Festival Hall. In music, Benny Goodman and the late Glenn Miller are his favorite dance band leaders. In sports, it's tennis and horseback riding. A baseball enthusiast, he can hold one spellbound reciting intimate details of the Pittsburgh Pirates' players and games. For quiet enjoyment he likes art, theatre, and small social gatherings.



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